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of the Egyptians with regard to the purgatory processes through which the dead must pass on their way to their vindication before the judgment seat of Osiris.

Human-headed coffins appear as early as the eleventh dynasty (c. 2000 B. C.). The decoration then is gaudy, the outline is rude. Often long wings appear as it were enfolding the form of the dead.

The mummies of this period betray imperfect methods of embalming. They are loosely wrapped in shrouds and are dry, brittle and often reduced to the skeleton. No amulets are found other than the scarabaeus, which is almost invariably found on the little finger of the left hand.

Under the twelfth and thirteenth dynasties the winged coffins (called "richis") disappear, but the finely grooved early sarcophagi of the Old Empire are preserved. Bandages are still rare, and the body is loosely wrapped in its shroud. Amulets come into use at Abydos; also some figurines of gods.

Under the nineteenth dynasty the style of coffin, of which that in the Museum is an example, comes into vogue at Thebes. At Memphis the wealthy favor granite. The profusion of ornamentation is lavish, but no lengthy texts are as yet inscribed, and the frequent allusions to the Ritual are more in the form of vignettes than in that of hieroglyphs.

To this period also must be assigned the custom of enclosing the body in double, triple and even quadruple coffins.

S. Y. S.

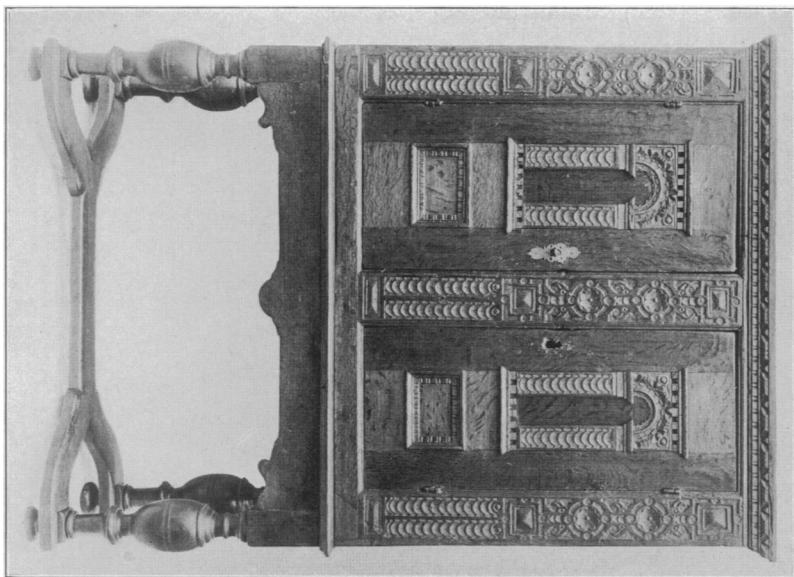


EARLY ENGLISH FURNITURE

The remarkable loan collection of old English and American furniture which is now on exhibition at the Metropolitan Museum of Art, New York, in connection with the Hudson-Fulton Celebration in that city, is perhaps the best of its kind that has ever been gathered together in this country. The carved oak period, extending from about the middle of the sixteenth to the middle of the eighteenth century, is well represented by characteristic examples of chests, cabinets and other important pieces. The exhibit includes numerous Elizabethan and Jacobean specimens and many pieces of New England furniture from Massachusetts and Connecticut, which are close copies or modifications of this distinctive style of decorative work.

As was noted in the previous number of the BULLETIN, the Pennsylvania Museum has recently purchased, with money collected from the Museum contribution boxes, two important examples of early English furniture of this character. One of these is an Elizabethan cupboard, or press, of carved oak, dating from about 1600. It stands on a table supported by four ball-turned legs which are strengthened by flattened stretches. In the panels of the two doors are carved arches supported by horizontally grooved pillars, which latter are repeated in the lower parts of the three uprights.

The second example is a fine illustration of the more exuberant ornamentation of a century later. It is a double cabinet of English oak, made in two parts, the upper portion receding slightly from the base. The entire front is elaborately carved in scrolled and foliated patterns, so characteristic of the



Carved Oak Press

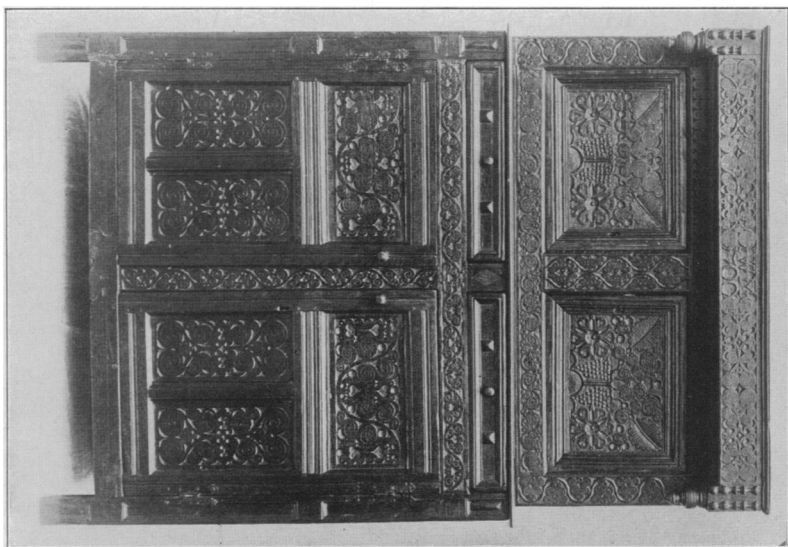
About 1600

Bought with Money Collected from the Museum Contribution Boxes

ENGLISH FURNITURE (1600-1700)

Carved Oak Cabinet

Dated 1700



period, and on the overhanging upper rail appear the initials I. W. M. and the date 1700. These two pieces, in connection with two low wedding chests, bearing the dates 1560 and 1655, which are exhibited in the same collection, cover a century and a half of this style of low-carved oak.

The rare opportunity now presented to study these collections in the Pennsylvania Museum and the Metropolitan Museum should not be neglected by those interested in the development of English and American furniture of the sixteenth and seventeenth centuries.



OLD POINT DE VENISE⁽¹⁾

Through the generous gift of the late Mrs. Owen Wister, the Museum possesses a superb garniture of old Venetian Point of the late seventeenth century, consisting of a front piece or apron for the skirt of a woman's dress, and of three pieces, five inches wide—in all $4\frac{1}{4}$ yards for trimming (see illustration).

The front piece is much worn and has lost almost all its "brides"; accordingly it presents a closer and heavier appearance than do the other pieces of the set, as by frequent mending the massive flowers and foliage have been brought close together until the design has lost some of the distinctness which appears in the other specimens. The flowers themselves are much worn, and in places the thread having worn off, the padding of the motive is revealed. As it is, however, it represents one of the highest stages reached by the lace industry in the seventeenth century, and well illustrates the fact that while all lace-making is derived from embroidery, none betrays its origin as clearly as "gros point de Venise."

Lace-making at Venise, unlike the great protected industries of the republic, such as the glass-making of Murano, was always a private enterprise. Convents and women in the great ducal houses did much cut-work (*punto-tagliato*).⁽²⁾ It was regarded as a "virtuous exercise" and lace was called "a noble ornament." Viena Vendramin Nani, to whom Vicellio dedicated his book (1591), not only made lace, but so employed the women of her household. Gradually the art spread to the feminine population of the Capital—a fact mentioned by Penchet.⁽³⁾

While geometric designs persisted until the eighteenth century,⁽⁴⁾ toward the end of the sixteenth century curved forms were introduced and a new type of lace was developed. In the early seventeenth century floral and even human motives appeared. A type of scroll in flat needle point, very light, came into

(1) The writer has drawn freely from Mrs. Palliser's important work. She is indebted for much of the information herein given to the recent works of Mrs. Jourdain on "Old Lace" (1909), Mrs. Lowes' "Chats on Old Lace and Needlework" (1909), and especially to an article by Mrs. John Harrison, published in the BULLETIN OF THE PENNSYLVANIA MUSEUM in 1905, and graciously elucidated by personal explanations drawn from the author's abundant experience.

(2) See Momenti "La vie privée à Venise."

(3) "Dictionnaire Universel de la Géographie Commercante" (1789).

(4) A superb piece of this type and date—the property of Miss Juliana Wood—is at present on exhibition at the Museum.